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Advertising Age

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LAST MINUTE NEWS

'Biz Week' cuts rates

NEW YORK—*Business Week* will reduce ad rates about 1% next year to spur ad spending and ease growing pressure to negotiate rates, said Karl Spangenberg, senior VP-ad sales. The rates will be lowered to $39,500 for a b&w page and $59,800 for a color page. Rate base remains at 870,000. *Business Week* has felt the effects of the industrywide slump. Ad pages through August totaled 1,903.6, down 22.7%.

AmEx's Ryder speaks out

NEW YORK—American Express Publishing President Thomas O. Ryder issued a staff memo last week addressing for the first time rumors the company is talking to others about selling a substantial stake in its magazine group (AA, July 15, *et seq.*). The memo didn't address specifics, such as rumors that K-III is one of the parties. Mr. Ryder said in the memo that though there was "no news" yet, the company is "exploring many opportunities" that would make the publishing group "bigger and better."

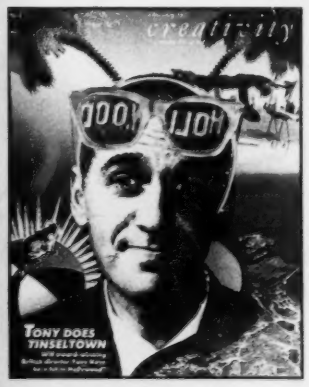
Groups hit mail proposal

WASHINGTON—Direct Marketing Association and Third Class Mailers Association reacted angrily to the Postal Rate Com-

(Continued on Page 8)

INSIDE

Bad PR: Public relations industry hit by recession. **Page 18.**



Agency scene: "Creativity" this month asks that burning question: Have L.A. agencies lost their creative edge? **After Page 36.**

("Creativity" is available on request.)

Euro RSCG faces conflicts

By Bruce Crumley and Laurel Wentz

The fate of $100 million in Procter & Gamble Co. business and more than $50 million in Henkel accounts is in question following the merger of two of France's largest agency groups.

Last week, archrivals Eurocom and Roux Seguela Cayzac & Goudard agreed to join forces, forming Euro RSCG, the world's No. 6 advertising group. Shareholders have until yearend to approve the plan.

The deal doesn't appear to be a clean one; it poses significant client conflict problems.

The most serious conflict could involve Tatnam/RSCG's estimated $100 million in U.S. P&G business and Henkel's $50 million-plus in European business at Eurocom.

P&G allows its agencies to work for competitors as long as the agencies handle categories different from their P&G business. But Unilever and Henkel are believed to be exceptions to the rule.

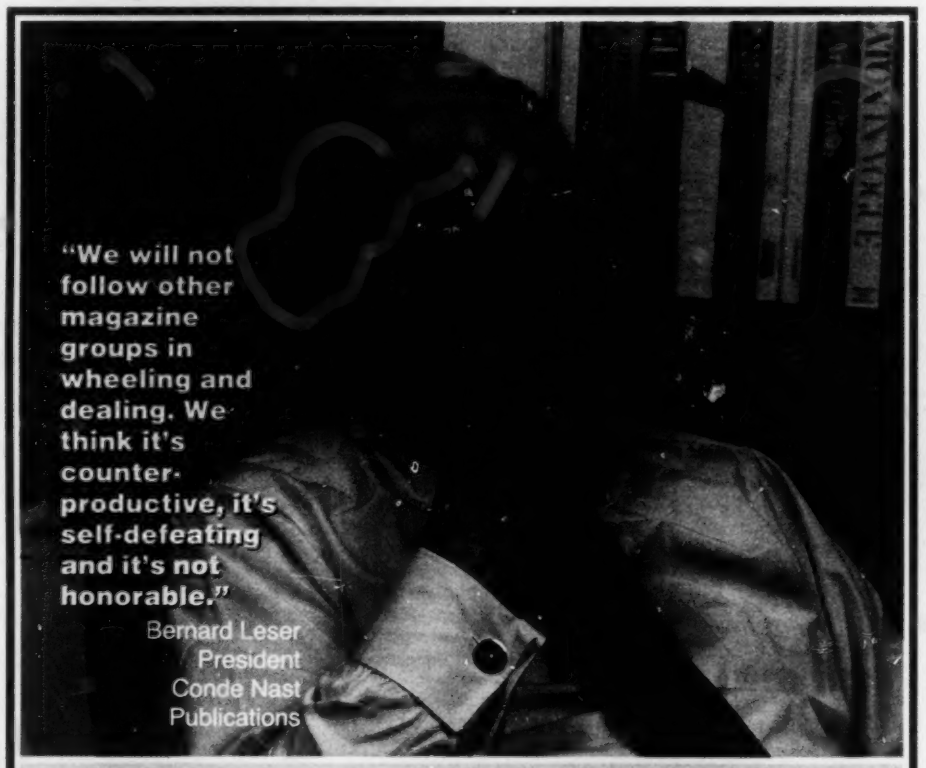
"It is an old P&G rule that no agency network is ever allowed to handle Procter business on one side and Henkel or Unilever on the other," said one source familiar with P&G. "The question now arises whether Eurocom fires Henkel or whether RSCG must give up the Procter account in the U.S. and Europe."

Another source familiar with P&G predicted the company is likely to insist that Euro RSCG resign its Henkel business and a small U.K. Unilever account.

P&G doesn't comment on agency relationships.

P&G is "going to take a close look at it,

(Continued on Page 68)


"We will not follow other magazine groups in wheeling and dealing. We think it's counter-productive, it's self-defeating and it's not honorable."
Bernard Leser
President
Conde Nast
Publications

'We won't give in'

Conde Nast sticks to rates; Leser sees better times

ONE ON ONE

Conde Nast Publications recently initiated its second management shakeup in less than a year, naming new publishers at Mademoiselle *and* Self, *and won a public tug of war with Hearst Corp. over* Glamour *Publisher Jack Kliger.*

The unit of Advance Publications is trying to increase the flexibility and creativity of corporate ad sales efforts in response to criticism from advertisers. Its well-known policy against rate negotiation has gained even more attention during a prolonged ad slump.

With the American Magazine Conference taking place in Naples, Fla., this week, Bernard H. Leser, the 66-year-old president of Conde Nast, talked to Advertising Age *Reporter Scott Donaton about the changes at the company and his outlook for the magazine industry.*

Advertising Age: *Do you see signs yet of a turnaround in advertising industrywide?*

Mr. Leser: Our feeling—and it's only a feeling that I can't substantiate—is that the economy has reached bottom and that we will now begin to see a modest recovery.

We really will not see, however, a significant recovery as an industry until the second quarter of next year. So much depends upon consumers' confidence.

AA: *The magazine industry has undergone fundamental change during the past two years. Has it been for better or worse?*

Mr. Leser: There have been too many magazines. There's been a proliferation, and I think we're now in the middle of a pruning,

(Continued on Page 69)

Doug Goodman

Theaters flock to call-in tix

By Marcy Magiera

Theater chains are testing a new way to bring people back to the movies: Let them avoid long ticket lines by buying tickets ahead of time with a credit card.

Such leading theater operators as United Artists, AMC, General Cinema and Loews Theatres Management Corp., and some smaller exhibitors, are aggressively experimenting with advance ticket sales by phone as a way to boost flat movie attendance and increase their individual market shares.

MOVIE MARKETING

Cineplex Odeon Corp., the first chain to accept credit cards at its box offices chainwide, is also "examining" the idea of advance telephone ticketing, said Howard Lichtman, exec VP-marketing and communications.

The ability to buy tickets to first-run shows days in advance may revolutionize both movie theater operations and the Hollywood studios' marketing practices.

"People who are attracted to this are people who put a premium on their leisure time and don't mind paying extra" to avoid waiting in lines, said Frank Stryjewski, VP-operations resources for AMC Entertainment.

AMC, which allows advance credit purchases at about 50 of its 250 theaters, is testing a marketwide "teleticket" advance purchase program in the Los Angeles area and Washington, D.C.

With "teleticket," moviegoers call one number to buy tickets to any AMC theater in the area rather than calling individual theaters.

At a recent Saturday night showing of Tri-Star Pictures' "The Fisher King" in Los Angeles, "I'll guarantee you the majority of tickets were sold in advance, over the phone," Mr. Stryjewski said.

Reserved seating is another idea being studied. Mr. Stryjewski said he believes that if moviegoers will pay $1 extra to avoid waiting in a ticket line, they will pay another $1 for a specific seat.

"I think it would be a tremendous mar-

(Continued on Page 68)

NEWS SUMMARY

- **Eurocom and RSCG** agreed to merge, forming the world's sixth-largest advertising group. 1
- **Movie theater** operators are experimenting with advance ticket sales by phone and payment by credit card as ways to boost attendance and market shares. 1
- **AC&R's** buyout talks with parent Saatchi & Saatchi Co. broke down; it will now report to Saatchi's Backer Spielvogel Bates Worldwide unit. 3
- **Network TV ad clutter** is increasing, according to a joint study by the Four A's and ANA. 3
- **Coca-Cola's** supermarket sales share was up a bit for the first six months of 1991, while Pepsi-Cola's share in that segment remained flat. 3
- **Universal Pictures** has packaged its movie monsters into a major promotion that will include advertiser tie-ins. 3
- **Sharp Electronics** will spend $8 million to promote its SharpVision projection TV sets. 4
- **Fourth-quarter ad increases** planned by some marketers are raising some hopes of an ad industry recovery. 4
- **Catalog marketers** expect strong holiday sales, due in part to more focused marketing efforts. 4
- **Gannett** is redesigning its 80 newspapers to make them more readable and responsive to their communities. 12
- **Backer Spielvogel Bates** has set up a unit in its creative department to offer alternatives to client campaigns. 14
- **Kmart** CEO Joseph Antonini says the new logo for the nation's No. 2 retailer is indicative of many changes designed to make the chain more competitive. 16
- **Digital Equipment** has set a $12 million worldwide ad campaign themed "The open advantage." 22
- **ConAgra** will start advertising next week for its new Healthy Choice 96% fat-free ground beef. 24
- **American Honda** will mount a corporate ad campaign to help introduce three new models while maintaining visibility for its top-selling Accord. 24
- **Pillsbury** has begun its first national ad efforts in five years for Totino's pizza. 56
- **'Entertainment Weekly'** is showing strong circulation gains after a slow start 19 months ago. 63
- **Florists' Transworld** Delivery Association will step up its ad spending this holiday season, including cross-promotions with Gerber, American Express and Pontiac. 65
- **Chrysler and Ford** are using value-pricing marketing strategies, offering discounted option packages. 66
- **American Express** dropped plans to roll out Optima to non-AmEx customers and will instead boost its charge-card marketing efforts, including an expected repositioning. 69
- **A Winter Olympics** cross-promotion has linked up Chrysler, Kmart, CBS and Time Warner. 70

DEPARTMENTS

Ad Review	70	For the Record	65
James Brady	36	Forum	28
Brady's Bunch	48	International News	38
Classifieds	60	Letters	32
Con-Sid-erations	26	MediaWorks	46
Corrections & Clarifications	32	People Moving	54
Rance Crain	36	Photo Review	52
Creativity	after 36	Sales Promotion News	44
Editorials	26	The Next Trend	36

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IBM/Apple offsprings

New companies are free to select own shops

By Alan Radding and Bradley Johnson

IBM Corp.'s new alliance to develop products and share technology with Apple Computer presents potential opportunities for advertising and marketing agencies. But all that's probably several years away.

Current IBM shops, Lintas:New York and Wells Rich Greene BDDP, won't enjoy any preference when the joint venture selects ad agencies, said James Reilly, general manager, marketing plans and communications, IBM U.S.

But they won't be prevented from going after the business either.

"The alliances will be responsible for their own communications and are free to hire any agency," Mr. Reilly said. "Joint ventures are separate entities and, as such, run their own marketing communications."

Such was the case with Prodigy Services Co., the online information service that's a joint venture with Sears, Roebuck & Co., he said. J. Walter Thompson USA, New York, handles Prodigy.

Apple's agency, BBDO Worldwide, Los Angeles, could also make a play for joint venture advertising. Apple also lets affiliates call their own shots. Its Claris Corp. software subsidiary, for example, has used Anderson & Lembke, San Francisco, though that account is now in review.

In the IBM/Apple venture, both major products and advertising are several years off.

IBM and Apple, and Motorola—which makes microprocessors that are the brains of a computer—will collaborate on new computer chips to be available in two to three years. The chips will be used in future Apple Macintosh and IBM computers, which the companies say will be compatible with current computers.

KALEIDA™

Taligent.

Brand-new logos for brand-new companies formed by IBM and Apple.

The new operating system, to be developed by an IBM/Apple joint venture company dubbed Taligent, and new multimedia technologies from another IBM/Apple venture company, Kaleida, aren't expected until the mid-1990s.

Both joint venture companies will be based in or around Silicon Valley, close to Apple's Cupertino, Calif., headquarters. But Apple and IBM haven't yet picked management or directors to run the companies, meaning there's little indication yet who will make decisions on advertising—or, for that matter, just how much advertising there will be.

The joint venture companies will license their creations to Apple, IBM and other takers, a gambit to become the industry standard.

The alliance's first offspring, appearing as soon as December, will be networking products, marketed separately by Apple and IBM, that make it easier to hook together Apple Macintoshes and IBM computers. Little or no advertising is expected. But the move should make it easier for Apple to sell Macintoshes to large corporations.

Eventually, the joint venture may generate ad agency assignments and sizable billings. New operating systems typically are accompanied by multimillion-dollar ad campaigns in computer and business publications.

"Except for the networking side, the rest of the [products] really are too far off to start seeing any tangible marketing programs," said John Cook, Apple's hardware product publicity manager. □

Ally taps vet MacDougall

By Jon Lafayette

NEW YORK—Ally & Gargano has turned to an old pro for creative leadership.

After a long search, Ally last week named Mal MacDougall as vice chairman and chief creative officer.

Mr. MacDougall, 61, will be closing his agency, the MacDougall Co., a small offshoot from Jordan, McGrath, Case & Taylor, where he was once vice chairman. He earlier served as creative director at what was SSC&B:Lintas, where he helped launch Diet Coke, and was a founder of Humphrey Browning MacDougall, Boston, since merged with Della Femina, McNamee.

Mr. MacDougall succeeds Ally co-founder Amil Gargano, who with several other Ally executives in April formed Amil Gargano & Partners, a new agency in which Ally holds an interest.

Ally's creative reputation has tarnished since the agency lost such signature accounts as MCI Communications Corp. and Federal Express Corp. in the late 1980s.

M. MacDougall

In August, Ally lost the Tambrands account.

Bill Luceno, ceo of the $300 million agency, said he was opposed to hiring a young hotshot from a hot creative shop to recharge the agency.

"I think that the business problems that clients have today are so serious that this is no time to be test-marketing anybody," he said. "We wanted a proven commodity, and that has been the case from the beginning. It's no time for rookies."

He added Mr. MacDougall "hasn't lost his fastball," and his recent work is among the best he's ever done.

Mr. MacDougall said taking the helm at Ally was an honor and that he saw "no reason why Ally can't be one of the hottest agencies of the '90s." He said he believes clients will be interested in a midsize agency where the creative product is results-driven.

"He's something of a new-business magnet," said one former colleague.

At his own company, Mr. MacDougall worked on projects with the World Gold Council and Hearst Corp., as well as handling several Hearst magazines. All the Hearst business will be moving with him.

Mr. MacDougall recently completed a project relaunching Coca-Cola Co.'s Tab diet soft drink. □

Erhardt named Ad Age publisher

NEW YORK—Ed Erhardt has been named publisher of *Advertising Age*, effective Nov. 1.

Mr. Erhardt, associate publisher for the past two years, replaces Joe Cappo, who becomes publishing director, a post being relinquished by Rance Crain, editor in chief. Mr. Cappo also will remain senior VP-group publisher at *Ad Age* parent Crain Communications Inc.

Mr. Erhardt, 34, has had management responsibilities for advertising and marketing. Under his direction, *Ad Age* has increased its market share; launched a "green marketing" seminar series and the first-ever interactive electronic media kit; and is about to launch an international edition of the publication.

E. Erhardt

Mr. Cappo, 55, said he "hired Ed to eventually become publisher of *Advertising Age*, and Ed has certainly earned the position with innovative and aggressive management over the past two years."

Previously, Mr. Erhardt was VP-sales at the *National Journal*, and was an advertising sales manager for a group of international publications at Harcourt Brace Jovanovich.

Also at *Ad Age*, John Brice, 35, was promoted to the new post of national sales manager from eastern sales manager. Randel McDowell, 38, was named to the new post of western sales director, with responsibilities for *AA* and sister publication *Business Marketing*, Los Angeles, from western sales manager.

Gregory Bauer, 32, Midwest sales manager, will now take on the added responsibilities of supervising *Ad Age's* telemarketing and classified operations. □

Saatchi bankers halt AC&R buyout

By Jon Lafayette

NEW YORK—Buyout talks between AC&R and parent Saatchi & Saatchi Co. broke down last week after Saatchi bankers scotched the deal.

Instead, the $300 million agency will now report to Saatchi's Backer Spielvogel Bates Worldwide, which already handles AC&R's largest account, Estee Lauder Inc., in international markets.

AC&R had reported to Saatchi & Saatchi Holdings (USA).

Backer Chairman Carl Spielvogel said there have been no discussions about folding AC&R into Backer's New York office. AC&R will continue to occupy its current quarters rather than sharing Backer's space in the Chrysler Building, he said.

Despite Saatchi & Saatchi Holdings' loss of responsibility for AC&R and the termination of Saatchi's central health insurance plan, there are no plans to reduce that unit's 32-person staff, said Martin Tucker, ceo of the holding company.

Saatchi's Minneapolis-based Campbell-Mithun-Esty agency continues to report to Saatchi & Saatchi Holdings.

The price AC&R offered for the buyback wasn't disclosed. But sources familiar with the negotiations say the proposal would have given Saatchi less than $5 million in cash upfront plus future payments.

Saatchi's bankers were also unwilling to have the company assume some of AC&R's liabilities, including an age discrimination suit brought by four former executives.

AC&R Chairman Alvin Chereskin went on vacation after the deal broke down and couldn't be reached for comment.

Mr. Spielvogel said the new reporting line was set up "to link [AC&R] to a worldwide agency system."

Mr. Chereskin, 62, has known Mr. Spielvogel for more than 20 years, and considered working at Backer when Mr. Chereskin's predecessor, Stephen Rose, tried his own buyback last year, a source said.

AC&R's key clients include Lauder, Seiko Corp. of America and Foster's Lager beer.

Mr. Spielvogel said he cleared the potential conflict between Foster's and Backer's Miller Brewing Co. account with Miller President Warren Dunn.

Saatchi's bankers were unwilling to have the company assume some of AC&R's liabilities, including an age discrimination suit brought by four former AC&R executives in April.

At the same time, two senior executives at AC&R's Los Angeles office have joined with a free-lance creative team to set up an independent agency called CGRW.

Don Cunningham, former general manager of the office, and Suzanne Whitman, the agency's radio and TV producer, teamed with freelancers Bob Grimaldi and Gerry Renert. Each will be a principal and equal partner in CGRW.

Saatchi isn't contesting the breakaway.

The L.A. office had been reporting to Saatchi & Saatchi Holdings. AC&R's Irvine, Calif., office changed its name back to Cochrane Chase, Livingston & Co. in July, and it remains a Saatchi unit.

In addition to that Irvine shop, AC&R will retain a small service office in Los Angeles.

The new CGRW agency will handle the Southern California Chevrolet Dealers Association and First Fidelity Bank, worth about $15 million in billings combined.

In an unrelated move, AC&R's New York office lost a small account last week. Berkley Books moved its business to ZAK, formed three years ago by three former AC&R executives. □

Cleveland Horton in Los Angeles contributed to this story.

Coke makes small gains in supermarket sales. . .
Market share of cola brands
. . .while Pepsi's sales are flat
Market share of cola brands

Al Francekevich

Coke keeps share lead despite Pepsi's charge

By Alison Fahey

Pepsi-Cola Co.'s advertising may be spurring changes at Coca-Cola USA, but so far the No. 1 soft-drink marketer's sales are holding up.

For the first six months of 1991, Coca-Cola's supermarket sales share for its major cola brands was 27.1%, up from 26.8% for the same time a year earlier, Information Resources Inc.'s InfoScan tracking service reported.

Pepsi-Cola's share remained flat at 24%.

Although supermarkets account for only about 40% of the total $46 billion in soft-drink sales, they're an important barometer.

The supermarket "is important because it's a highly visible area, and it's where the cola wars take place," said Hellen Berry, VP-marketing of Beverage Marketing Corp., a consultancy.

Further, supermarket sales are more likely to be affected by advertising and promotional efforts since consumers seldom have a choice between Coca-Cola or Pepsi-Cola fountain products in restaurants or fast-food outlets.

Industry observers perceive Pepsi-Cola as having marketing momentum, driven by the Diet Pepsi commercials featuring Ray Charles that started in January. That momentum could eventually turn sales in its favor but hasn't yet.

"You can't change this business that fast," said Tom Pirko, president of Bevmark, a consultancy. "Even Ray Charles hasn't been enough to make a difference yet. Pepsi is trying to lay the groundwork for real change long-term."

For 1990, Coca-Cola had a 40.9% corporate share while Pepsi-Cola had a 33.2% share of the total U.S. soft-drink market. Those figures include fountain sales, where Coca-Cola is stronger than Pepsi-Cola, and non-cola brands.

But Coca-Cola is clearly worried

(Continued on Page 70)

Clutter clamor

Study finds Big 3 nets hiked ad time

By Joe Mandese

The Big 3 TV networks and Fox all added commercial time in at least one daypart this year, says a joint study by the American Association of Advertising Agencies and Association of National Advertisers.

NBC led the way, adding 13 seconds per prime-time hour, 8 seconds per daytime hour and 29 seconds per news hour.

The groups compared data from March, based on Nielsen Media Research's Monitor-Plus system, with data from their November report.

Some major advertisers and their agencies have begun stepping up pressure on the networks to curtail non-programming time, or at least inform clients when they add to it.

Many executives say the increases violate their contractual agreements with the networks.

"My concern is that they're not telling us when they change the rules," said J. Andrea Alstrup, media director of Johnson & Johnson. "We have contracts with all of our suppliers—networks, syndication, cable, everyone—to run our commercials in a program that we assume has a certain number of commercial announcements in it, and we're paying for that."

Ms. Alstrup said advertisers and their agencies have asked the networks to start informing them of such changes, but so far their requests have been denied.

She said the industry plans to step up scrutiny with efforts like the commercial monitoring report.

"It's unfortunate that we don't have a

(Continued on Page 70)

Commercial load grows

Number of commercial minutes per hour in prime time.

	abc	CBS	NBC	FOX
March '91	10:10	11:06	11:00	12:03
Nov. '90	10:14	10:46	10:49	12:23

Includes network and local commercials, network and other promotions (excluding promos in first or last position of pod), and public service announcements.

Source: Nielsen Media Research's Monitor-Plus

CYNTHIA WATSON

Spectac-ula: Universal is putting its monsters to work

By Marcy Magiera

Walt Disney Co. has Mickey Mouse. Warner Bros. has Bugs Bunny. And Universal Studios has . . . Frankenstein.

MCA, parent of Universal Pictures and the Universal Studios theme parks, this month will launch its most extensive corporate marketing program ever, in support of the "Official Universal Studios Monsters."

The entertainment conglomerate, owned by Japan's Matsushita Electric Industrial Co., wants to build the characters of Frankenstein's monster, Dracula and their ghoulish buddies into an ongoing franchise that may yield licensed merchandise, new TV and film properties and theme park attractions.

In short, the monsters may become Universal's Mickey Mouse.

The monsters will receive $12 million to $15 million in media support for their Halloween-oriented launch this month, estimated Linda Berkeley, VP-business development and marketing for MCA/Universal.

Beware of imitations.

Promotional activity includes:

- Miller Brewing Co. will sponsor screenings of "Frankenstein" and "Dracula" at movie theaters in about 60 cities to commemorate the 60th anniversary of the films. Miller will also team with MCA/Universal Home Video for a Halloween promotion tied to the video releases of the two films, backed by a $5 million TV campaign from Leo Burnett USA, Chicago.
- Pepsi-Cola Co. and Frito-Lay will feature the monsters in a joint $20 million "Monster Match" promotion that includes about $6 million in TV advertising. Tracy-Locke, Dallas, handles.
- Southland Corp. will support the "Monster Match" promotion with Frankenstein standees in 6,000 7-Eleven stores.
- Spencer Gifts stores, the 455-outlet chain owned by MCA, will highlight the monsters in

(Continued on Page 70)

Western Barbie

Mattel makes Japan push with revamped doll

By David Kilburn and Julie Skur Hill

Barbie has put on a new face in Japan, a makeover that promises a bigger share for Mattel in the $80 million fashion doll segment as the company eyes expansion into Japan's broader toy market.

In April, the company shifted marketing for Barbie to Mattel K.K., a new wholly owned Tokyo subsidiary, from Bandai, Japan's leading toy marketer.

As the licensing agreement with Bandai ended, Barbie herself changed, taking on a more Western look.

Last month, two network TV campaigns by McCann-Erickson Hakuhodo launched a U.S.-style Barbie doll, replacing a Japanese version.

"Japan is a tough market, but we're making an investment and we're here for the long term," said Laurie Brighton, Asia/Pacific marketing manager. "Next year, we're planning to get a significant share of the pie."

She wouldn't specify a figure, but industry sources say Mattel is aiming for more than a 15% market share of the doll segment.

Attempts to grab other portions of Japan's toy market are in the works, said Donna Gibbs, director of media relations. Next year, Mattel will launch action figures and accessories related to "Hook," the coming Steven Spielberg movie.

"Our plan is to eventually offer the full range of Mattel products in Japan," she said. "For 1991, though, Barbie is our focus."

Barbie made her debut in Japan eight years ago as a doll designed specifically for the Japanese market, called Moba Barbie.

The doll achieved only a 5% to 6% share against leader Takara Co., which holds an estimated 75% share for its Jenny dolls.

"We think the fashion doll market in Japan will be stimulated by Mattel's Barbie doll and will grow between 20% and 30%," said Masaru Nakajima, a manager in Takara's overseas operations department. "We feel it's good for us to have the chance to broaden our views about the development and marketing of fashion dolls through facing Mattel's know-how."

The new Barbie is different from Moba Barbie.

"The face was different; [Moba Barbie] was more akin to the prevailing belief about what the Japanese consumer wanted at that time," Ms. Brighton said.

The first Barbie resembled her competition, Takara's Jenny, a doll with gentle features—doe-like brown eyes, a little turned-up nose, sweet mouth and a girlish figure.

Barbie ads in Japan now show girls how to play with the doll.

Moba Barbie's look "represented what Barbie was supposed to be in this market for the past eight years, but it was not successful," Ms. Brighton said.

"Japan was the only market where we deviated from the norm," Ms. Gibbs said. Barbie is sold in about 100 countries, with just less than half her 1990 sales of $740 million coming from outside the U.S., Ms. Gibbs said.

From July 15 to Aug. 25, Mattel tested new Barbie advertising and promotions in the northern city of Niigata.

The results show the Japanese market is ready for the more sophisticated version as Japanese attitudes toward Western consumer goods have changed, Ms. Brighton said.

"There's an acceptance now and for the future that just was never here before," Ms. Brighton said.

The current effort promotes Barbie with her fashions and full range of accessories, which weren't marketed with Moba Barbie and aren't available for rival dolls in Japan.

"The other doll [Moba Barbie] didn't have the mobility that Barbie has. Her knees didn't bend, so it was difficult for her to do things like get into a car" as the U.S.-style Barbie can, Ms. Gibbs said.

There are two TV campaigns, one for Hawaiian Fun Barbie and the other for Costume Ball Barbie. International Dolls of the World, Babysitter Skipper, My First Barbie and Fun to Dress, and other related play items and accessories, will be promoted through in-store merchandising efforts. Recommended retail prices for these products range from $11 to $18.50.

"It was a test for our total marketing mix and also an opportunity to analyze trade and consumer response to this. Results have been good," Ms. Brighton said. She wouldn't disclose any numbers.

The test indicated Barbie is a "very TV-driven product. Mothers and daughters come into the stores and ask for particular products by name," she said.

Barbie's "not just a fashion doll. She gives a little girl the chance to pretend, to build a fantasy world completely. We believe that this part of our weaponry separates us from the competition," Ms. Brighton said.

Because Japanese girls thought of Moba Barbie as a more traditional display doll, the ads show little girls actually playing with the new Barbie, Ms. Gibbs said.

The company plans to spend $6 million in media by yearend and another $3 million on promotions and merchandising.

With Bandai, Moba Barbie was only promoted through discounting. □

Japan's top TV shows

Rank	Title	Network	Rating	Type of Show
Japan's Top 10 ranked shows week of Aug. 18, 1991				
1	Kimi-no Nawa	NHK	27.3	Soap
2	Sazae-san	Fuji	25.6	Cartoon
3	Mito Komon	TBS	24.5	Samurai
4	Gorilla	Asahi	23.9	Police
5	Sekaiwa Show	NTV	23.3	Game
6	Chibi Maruko Chan	Fuji	22.6	Cartoon
7	High School Baseball Champs	NHK	21.7	Sport
8	Taiheiki	NHK	21.5	Samurai
9	Quiz Derby	TBS	20.7	Game
10	High School Baseball Champs	NHK	20.6	Sport
Top 3 foreign shows for 1991				
1	Spy Operation	NTV	12.5	
2	Little House on the Prairie	NHK	5.1	
3	Knight Rider	ANB	5.0	

Source: Video Research Co., Tokyo

KIMBERLY MART

Japan TV surge to hike need for foreign shows

By David Kilburn

TOKYO—Though there are no foreign programs that regularly appear in the top 10 in Japan's TV ratings, demand for foreign programming should increase this decade.

"In the 1990s, we are expecting about 30 new stations—satellite, cable and terrestrial—to start up," said Nobukatsu Takatsukasa, a manager in Dentsu's TV division. "With the number of channels increasing so rapidly, program development in Japan cannot keep up with increased demand. This means more foreign programs will be used."

"In the 1960s, American shows such as 'Rawhide,' 'The Untouchables' and 'Lassie' were popular."

Only about 5% of broadcast time on Japan's five national commercial TV networks is filled with foreign shows, such as "Little House on the Prairie" and "Knight Rider."

Movies have been airing at 9 p.m. Sundays on Asahi TV for 25 years.

"In the 1960s, American shows such as 'Rawhide,' 'The Untouchables' and 'Lassie' were very popular and occupied a great deal of program time," Dentsu's Mr. Takatsukasa said.

But as the program development industry grew in Japan, networks began offering home-grown shows.

Now, even new Japanese shows have a tough time breaking into the country's unusually stable top 20.

Of the top 20 shows, only four have been introduced since January 1990, while four others have made the rankings consistently for 20 years. Of the 10,000 shows that air on the five national commercial networks, about 25% are new each year, according to Dentsu.

Fuji TV's "Chibi Marukochan" ("Little Maruko"), which made its debut in January 1990, is one of the most recent to gain success on one of Japan's commercial networks.

The half-hour show, which airs at 6 p.m. Sundays, ended its first year as the No. 3 show with a 39.9% rating and for the week of Aug. 18 was still holding onto the No. 6 slot, according to Video Research Co.

"Chibi Marukochan," sometimes likened to "The Simpsons," is a cartoon about the everyday life of third-grader. "Chibi" is sponsored by NIT, Takara Co. and Morinaga Co.

Another top animated program, "Sazae-san," began life in 1946 as a newspaper cartoon about the daily life of a young housewife, Sazae-san, and her extended family. Since becoming an animated TV series on Fuji TV in 1969, it's continually ranked among the top 20. Toshiba Corp. has been the single sponsor since 1969.

Only sponsors, whose names are listed on the screen, are allowed to run ads during commercial breaks within programs. To become a sponsor of a prime-time show, advertisers pay about $150,000 per show, which entitles them to one 30-second spot and the right to buy other time within the program. Up to 18% of all weekly broadcast time is allowed for commercials.

Most evenings each week one or more samurai dramas set in the past are aired, often with quite predictable plots.

The highest rated of these is Tokyo Broadcasting System's "Mito Komon," based on the life of Tokugawa Mitsukuni. A member of the ruling family, he investigates crimes, usually involving corrupt high-ranking officials and businessmen.

"What viewers want from samurai dramas is not novelty but simple and predictable plots," said Motokiyo Sugawara, manager of the media development department at McCann-Erickson Hakuhodo.

"Mito Komon" is planned by Dentsu. The hourlong show, aired Mondays, has been broadcast since June 1966 with consistently high ratings. Matsushita Electric Industrial has been the show's sole sponsor since its start. □

Agency

(Continued from Page 38)

Asia, is the most rapidly growing advertising market," Mr. Watanabe said. "We are very interested in Vietnam, which is now a rapidly growing market for Japanese companies. We are also interested in Indonesia. We're studying both markets and expect to continue doing so for another 12 months."

After Asian markets, Europe is Hakuhodo's next priority, he said.

The agency's recent $15 million investment in TBWA is a significant step in improving its service to its clients, especially in Europe.

Eastern Europe is also of interest. "It is possible that there will be opportunities for us in the future. At the moment we are collecting information," he said.

Developing a presence in the U.S., Hakuhodo has its own agency network with a branch in Los Angeles, is problematic.

"Although the U.S. market is enormous and we would like to be doing more there, we have learned from experience that this is very, very difficult," he said.

In August 1987, Hakuhodo opened a joint venture with Lintas:Worldwide in New York, called Lintas:Hakuhodo, hoping to serve Japanese-based clients. But by November 1988, the shop closed, failing to attract any business because of protests by clients within Lintas' parent company, Interpublic Group of Cos. A similar joint venture in Tokyo, however, thrives, handling Lintas clients' needs in Japan.

"Since our subsidiary in the U.S. has a short history, it is difficult for the company to be valued as a local agency in the U.S.," a Hakuhodo source said.

Although Hakuhodo's overseas push is primarily to serve Japanese clients, some Western advertisers, such as Lotus in Germany, started working with Hakuhodo. □

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NAMELAB®

TV season starts slow

Overall ratings lag, but new programs are up

NEW YORK—Combined ratings for the Big 3 TV networks' first two weeks of the prime-time season are down from last year, but new shows are averaging higher ratings.

All new programs are averaging a 10.8 Nielsen rating, up 3% from the 10.5 rating new series averaged in the first two weeks of the 1990-91 season.

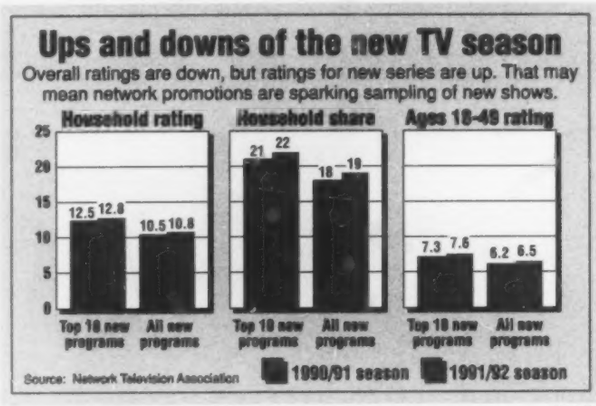
At the same time, overall prime-time ratings are down 2%, suggesting network promotional campaigns are generating good sampling for new series.

Sampling is key to the success of new shows. A third of viewers who watch new shows will continue to watch them during the season, CBS research shows.

"Early returns indicate that the three broadcast networks should have several hit shows this season," said Peter Chrisanthopoulos, president of the National Television Association.

The new shows are also experiencing viewer gains among some of the most desirable demographics, he said. For example, ratings among adults 18 to 49 are up 5% from last season.

Among the new-series frontrunners are ABC's "Home Improvement," CBS' "Royal Family" and NBC's "Nurses." But media buyers say it will take several weeks before clear winners are established. □



John Hall

NEWSSTAND

Advertising opportunities in print.

Newsweek, New York, "Food" special ad section, Nov. 18 issue; ad close: Oct. 11. B&w page: $76,400; color page: $118,855.

Movieline, Los Angeles, "Danny DeVito" special ad section, December issue; ad close: Oct. 14. B&w page: $4,021; color page: $5,500.

McCall's, New York, "Parenting" special editorial section, January issue; ad close: Oct. 15. B&w page: $70,615; color page: $83,315.

ABA Journal, Chicago, "The future of law firms" special editorial section, December issue; ad close: Oct. 18. B&w page: $11,475.

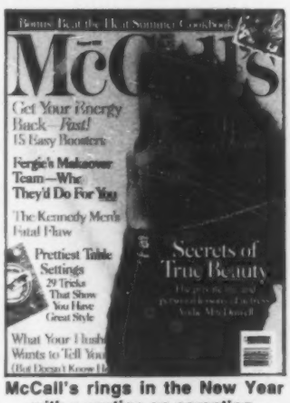
Mademoiselle, New York, "Spring fashion" special ad section, January issue; ad close: Oct. 18. B&w page: $28,520; color page: $41,440.

USA Today, New York, "Business travel" special ad section, Oct. 30 issue; ad close: Oct. 18. B&w page: $75,219; color page: $81,489.

USA Weekend, New York, "Special food" special issue, Nov. 15-17 issue; ad close: Oct. 18. B&w page: $176,550; color page: $208,725.

Car & Driver, New York, "Racing review and preview" special ad section, January issue; ad close: Oct. 21. B&w page: $39,895; color page: $61,410.

Entertainment Weekly, New York, "Gift guide for tech/kids and videogames" special editorial section, Nov. 22 issue; ad close: Oct. 21. B&w page: $17,500; color page: $22,900.


Beauty Beat the Heat Summer Cookbook
McC
Get Your Energy Back—Fast!
15 Easy Boosters
Fergie's Makeover Team—Who They'd Do For You
The Kennedy Men's Fatal Flaw
Prettiest Table Settings
29 Tricks That Show You Have Great Style
Secrets of True Beauty

McCall's rings in the New Year with a section on parenting.

New York Magazine, New York, "Winter sports and fitness" special ad section, November issue; ad close: Oct. 21. B&w page: $17,980; color page: $28,300.

Seventeen, New York, "Best prices" special ad section, January issue; ad close: Oct. 21. B&w page: $31,270; color page: $45,320.

Runner's World, Emmaus, Pa., "Fall marathons" special editorial section, January issue; ad close: Oct. 23. B&w page: $17,800; color page: $26,525.

Popular Mechanics, New York, "1992 design and engineering awards" special ad section, January issue; ad close: Oct. 25. B&w page: $41,143; color page: $58,390.

Barron's, New York, "Mutual funds quarterly" special ad section, Nov. 11 issue; ad close: Oct. 28. B&w page: $17,809.

Parade, New York, "Hearing aid technology" special editorial section, Dec. 8 issue; ad close: Oct. 31. Color page: $338,100.

Prevention, Emmaus, Pa., "Shopper's guide to new foods" special editorial section, January issue; ad close: Nov. 1. B&w page: $31,955; color page: $41,865. □

THE PRINTED WORD

Entertainment titles position for growth

By Janice Kelly

Advertising and circulation performance of publications.

Entertainment magazines are evolving, with service-oriented titles best poised to succeed in the '90s.

"Entertainment magazines are becoming more valuable because they help consumers manage their entertainment choices," said David Verklin, senior VP-corporate media director at Hal Riney & Partners, San Francisco. "What we are seeing suggests . . . a new category of entertainment magazine is emerging."

There's plenty of room for good editorial products despite the proliferation of entertainment-related outlets, said Michael Klingensmith, publisher of *Entertainment Weekly*. He cited the growth of entertainment marketing, with more advertisers sponsoring events and seeking product placements in films.

BEHIND THE SCENES OF 'BEVERLY HILLS, 90210'
US
The hot tips and early buzz on movies, music, TV and more
The Fall Entertainment Preview

***US*, now a monthly, cut its frequency in half.**

"Entertainment is one of the more resilient American industries right now," he said.

Here's how some of the leading entertainment glossies are faring:

■ **People**, New York (Time Warner): The granddaddy of the entertainment category, this mass-market weekly in recent years has expanded beyond coverage of the entertainment industry with more stories on non-entertainers.

Ad pages through August: 1,842.07, up 14.4% from the same period last year. **Circulation:** 3.15 million. **Ad rates:** B&w page: $70,730; color page: $91,165.

■ **US**, New York (Straight Arrow Publishers): *People's* broader approach allowed *US* to carve out a niche by focusing solely on celebrities, with mixed results. In August, the magazine halved frequency to monthly, primarily to stem financial losses, *US* executives said. But observers say *US* may succeed at its new frequency with meatier, in-depth stories and features.

Ad pages through August: 291.8, down 35.3%. **Circulation:** 1.3 million. **Ad rates:** B&w page: $25,210; color page: $32,545.

■ **Entertainment Weekly**, New York (Time Warner): After a bumpy start, the fledgling *Entertainment Weekly* seems to be on a steady growth path. The magazine, which reviews movies, music, TV, videos and books, claims circulation jumped 56% in the past year and is winning over Madison Avenue skeptics with a less cluttered redesign of its initial format and more mainstream coverage.

Ad pages through August: 521.77, up 0.4%. **Circulation:** 650,000. **Ad rates:** B&w page, $17,500; color page: $22,900.

■ **Premiere**, New York (K-III Magazine Corp.): It's unclear what effects a recent ownership change may have on the monthly, one of eight titles News Corp. sold to K-III in June. The consumer magazine acts like a must-read trade title with its behind-the-scenes look at the movie industry. News Corp. in June published *Premiere Preview*, a summer movie guide that may be spun off.

Ad pages through August: 432.24, up 11.5%. **Rate base:** 475,000. **Ad rates**: B&w page: $15,340; color page: $21,580. □

Scott Donaton contributed to this story.

MEDIA MIX

News briefs on print, electronic and alternative media.

Blacks are tuned in. TV viewing in black households is 48% greater than all other households, according to the "Television Viewing Among Blacks" report from Nielsen Media Research. Black households viewed 69 hours, 48 minutes of TV during the average week in November of 1990, vs. 47 hours, 6 minutes for other viewing households.

Car spending stalls. First-half automotive advertising on network and spot TV was $1.4 billion, down 9% from the first half of 1990, the Television Bureau of Advertising reported. Network spending fell 9% to $786 million; spot TV dropped 8% to $590 million. No. 1 auto advertiser General Motors Corp. cut its first-half TV budget 6% to $407 million. No. 2 Ford Motor Co. was flat at $198 million and No. 4 Chrysler Corp. dropped 16% to $158 million. The only auto advertisers to increase spending were No. 3 Toyota Motor Corp. (up 11% to $180 million), American Honda Motor Co. (up 6% to $101 million) and American Isuzu Motors (up 3% to $25 million).

Hachette plans cross-media conference. Hachette Magazines will host a worldwide media conference at parent Hachette's Paris-based headquarters Oct. 15 to 18. The company has invited worldwide media directors from ad agencies in the U.S., U.K. and France to discuss possible global cross-media deals and programs linking Hachette's U.S. and foreign properties.

ESPN says oui. ESPN and French partners Canal Plus and Compagnie Generale des Eaux bought a majority interest in the TV holdings of WH Smith Group. The deal includes the European Sports Network, reaching 19 countries through four affiliate companies. Canal Plus is the leading pay TV company in Europe and Compagnie Generale is a leading cable operator.

Chase tags stations for sale. Chase Communications, Hartford, Conn., has placed its five TV stations and eight radio stations on the block to concentrate on overseas ventures. Those ventures include a partnership with Poland's government to provide cable TV to major cities there.

NBC leaps from liability. NBC has disavowed financial liability to "Quantum Leap" producer Universal TV for an episode of the prime-time series that depicts a suicidal gay man. The network said it wouldn't guarantee the episode would be aired, due to concerns from advertisers about the program's content. If the produced episode doesn't air, NBC won't pay Universal's licensing fee.

Film at 11—twice. CBS affiliate KSL-TV, Salt Lake City, on Oct. 21 starts producing a nightly half-hour news program for independent station KXIV-TV, to air at 9 p.m. (MT). A CBS spokesman said it's not unusual for affiliates to produce programs for other stations but was unsure whether any had done so for a station that competes with the network's prime-time feed.

***Southern Homes* sold.** An investor group and employees of *Southern Homes* bought the 45,000-circulation magazine from the Haas Group, Norcross, Ga. Robert Patterson will be president of the new, unnamed company; he had been chief operating officer of Haas Group. *Southern Homes* is published seven times a year.

Multiplication test. Showtime Networks is testing Showtime 2, a multiplexed feed that shows the same entertainment programming as the base channel but at different times. Earlier this year, MTV: Music Television said it would test a multiplexed system to create three different music formats. Other cable networks, including MTV's sister channel VH-1: Video Hits One, have expressed interest in multiplexing. □

Joe Mandese coordinates MediaWorks.

AD REVIEW

Egad! Glad ad makes almost everyone mad

By Bob Garfield

Garfield

Well, the results of the Glad bags campaign reader poll are in, and the response is split:

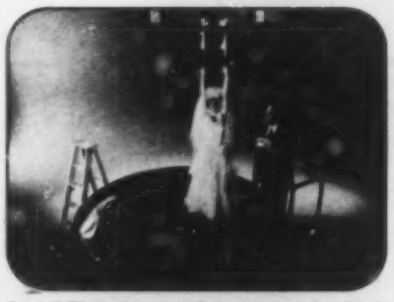
Half of you hate me for detecting non-existent anti-woman imagery in a series of harmless, funny TV spots, and the other half of you hate me for defending the ads' degrading, female-subordinating stereotypes and violence against women.

Scores of letters arrived rating Chicago-based Leo Burnett USA's latest spots for First Brands Corp.'s Glad Handle-Tie plastic garbage bags—spots that, you might recall, place women in very precarious situations as comic Thom Sharp taunts them into trying Glad.

Correspondents as divergent as Sharp ("Bob, I gotta tell you, I think you have *way* too much time on your hands. Yes, a tad too much analysis here."), Glad/Burnett copywriter Neal Spector and the Lake Stevens (Wash.) High School student body weighed in on the subject. Counting the anonymous, 4-star entries with Chicago postmarks, the response was heavily polarized and evenly split.

"Barely repressed S&M," says June (0 stars) Fletcher. "Twisted, threatening and perverse," says Kimberly (0 stars) Parr. "Time to switch brands," says Roz ("less than zero" stars) Cundell. "They lead me to think the company is led by a group of sadistic, sexist males whose brains reside in their scrotum," offers Rhonda (0 stars) McMahon.

And Lisa (0 stars) Deaton, who regarded the column to be "as offensive . . . as the ad," suggests redoing the Glad spot that featured a young bride-to-be suspended over a wine vat—this time with a middle-age white male in brief swim trunks hanging over a tank of alligators. "That," she predicts, "will get him to hold his little penis."



An ad likely to provoke women shouldn't be on the air, and this one for Glad Handle-Tie bags no longer is.

Always nice hearing from you, Lisa.

Nearly half of the responses were equally vitriolic, all but a few from women. Men, meanwhile, far and away dominated the other point of view.

"Humor that works with a product demonstration," says Greg (3½ stars) Klein. "What more could you want?!" "You copped out and succumbed to the specter of the Politically Correct Mind Police," writes Steven J. (4 stars) McCombs. "It's about time America got down to the serious business of having a sense of humor again," writes Elizabeth (3 stars) Gilmore.

J. Adam Rothstein (5 stars on a scale of 4) denounces the "search for hidden exploitation" as a First Amendment-flouting "politically correct witch hunt known as prior restraint."

David L. (4 stars) White opines that my even raising the question in a column does a disservice, because now agencies and clients "will wonder about how a spot *might* be interpreted and may throw away great work."

Aha! Inadvertently, Mr. White solves the dilemma: The wedding gown spot never meant to exploit or offend anyone, but if everybody had worried about offending people, *it never would have run*. And it shouldn't have.

Obviously, there's always some humorless somebody out there just itching to be offended, and nobody's counseling 17 layers of textual analysis or killing a campaign at the first vaguely negative association. That would be craven and foolish—as foolish as failing to consider the reaction to *any* depiction of women in bondage, imagery that should raise a lawn-and-leaf-bag-size red flag.

This has nothing to do with political correctness, nothing to do with free speech and nothing to do with malicious intent. This has to do with minimum sensitivity to the impact of your message. If an advertising joke risks infuriating customers, the joke can be as funny or innocent as it wants and still be a gigantic mistake—as First Brands evidently concluded when viewer complaints prompted them to pull the wedding dress spot off the air (before the Ad Review ever ran).

It is more or less axiomatic that you shouldn't invest tens of millions of dollars in advertising reasonably likely to *lose* business. A tad too much analysis? No, big Thom, a tad too little. □

Olympic-size plans

Chrysler, Kmart, CBS form promotion team

By Raymond Serafin

Chrysler Corp. is teaming up with Kmart Corp., CBS and Time Warner for the automaker's biggest-ever promotion, tied to the Winter Olympics.

The cross-promotion, themed "Drive for the gold," is designed to build store traffic for Kmart and Chrysler while promoting CBS' February broadcasts of the Winter Olympics from Albertville, France.

Ross Roy Inc., Bloomfield Hills, Mich., an agency for both Chrysler and Kmart, put together the promotion just as it handled the Kmart/CBS promotions for the last three TV premiere seasons.

The Olympics play a key role in Chrysler's 1992 marketing plans. The company plans to use the broadcasts to launch the Jeep Grand Cherokee sport utility vehicle and may use the Games to tease an important series of new midsize sedans that will make its debut next fall.

Chrysler will spend $50 million as a broadcast sponsor of the Winter Olympics and is the official automotive sponsor of the 1992 Winter and Summer Games.

"We were looking for a partner who has massive consumer exposure, and 57 million people visit Kmart every week," said Mike Kelley, national sales promotion manager for Chrysler.

The promotion kicks off today in Kmart's 2,300 U.S. stores, with point-of-purchase displays, in-store announcements and a 20-minute, CBS-produced Olympics video showing in the stores' video departments.

Simultaneously, Chrysler dealers will use showroom displays and will provide vehicles that can be shown at Kmart stores.

On Oct. 13 and Oct. 20, 68 million households will get a Kmart free standing insert describing the promotion, with other support coming from a $1 million network radio campaign and an ad running in Time Warner's *People*, Mr. Kelley said. The FSI will include numbers that must be matched against in-store displays to win vehicles.

Also, Kmart cashiers will pass out coupons to be taken to Chrysler dealers to possibly win a vehicle, commemorative Olympics coins, an expenses-paid trip to the Games or a medallion.

Those who visit dealerships will get a special edition of the U.S. Olympic Committee's *Olympic*. The magazine features numbers to be matched during CBS broadcasts in November, December and January.

Finally, numbers will appear in a special edition of *Sports Illustrated*, offering the chance to win a vehicle during each of the 16 days of the Olympics broadcasts. □

John P. Cortez and Joe Mandese contributed to this story.

Monster

(Continued from Page 3)

its "Halloween Head Quarters" promotion, including a 900-number sweepstakes promotion created in-house.

■ Cable channel American Movie Classics will run a 24-hour Universal monster movie marathon on Halloween.

MCA has also signed about 40 licensees, who will market more than 200 monster products including apparel, novelty items and toys, most of which won't hit stores until early 1991.

"We wanted to develop something that would really identify Universal Studios," Ms. Berkeley said. "We wanted to build a brand identity for 'Monsters.' "

The company is already talking to a fast-food chain and a major candy marketer about promotions in 1992, she said.

In its 75-year history, Universal Pictures has released many classic horror movies, including the early favorites "Frankenstein" and "Dracula" in 1931. Other Universal monster movies include "The Bride of Frankenstein," "The Phantom of the Opera" and "The Creature From the Black Lagoon."

Within the past year and a half, MCA has tapped Ms. Berkeley and David Weitzner, president of worldwide marketing for the MCA Recreation Services division, to look for marketing synergies within the entertainment giant's vast film, TV, home video, theme park, music, publishing and retail divisions.

MCA's next companywide marketing push will support the characters from "An American Tail: Fievel Goes West," Universal's holiday animated sequel to "An American Tail."

"We wanted to build a brand identity for 'Monsters.' "

"We'd like to develop [the monsters] as a year-round property, but Halloween is obviously a great opportunity," Ms. Berkeley said.

"Dracula" may get another large promotional push around Valentine's Day—the movie's original release date in 1931. □

Coke

(Continued from Page 3)

about the potential long-term ramifications. Already, the company has sought the help of Creative Artists Agency, a talent agency, to help predict global trends. Coca-Cola is also looking for new creative from its agencies for a global thrust.

More recently, sources say Coca-Cola is re-evaluating its 1992 marketing budget and is considering media mix shifts in addition to an overall increase in ad spending.

"Coke is reviewing their allocation of resources," said one source close to the company. "I think they realize they have to spend more money [on marketing] next year, but I don't think anybody's figured out where to put it."

Some funds could be diverted into in-store marketing vehicles, particularly new technologies like electronic couponing devices and frequent-shopper programs.

One marketing executive who asked not to be identified said Coca-Cola had recently met with several in-store marketing companies that were invited to submit proposals on possible marketing opportunities.

"We will continue to look for creative and innovative ways to impact the public at the store level," said Bob Bertini, a Coca-Cola USA spokesman, who wouldn't elaborate.

Coca-Cola in 1990 spent about $90 million on measured media for Coca-Cola Classic and $70 million on Diet Coke brands, according to LNA/Arbitron Multi-Media Service. McCann-Erickson Worldwide, New York, and Lintas:New York handle Coca-Cola Classic and Diet Coke, respectively.

Pepsi spent $80 million on flagship Pepsi and about $76 million on Diet Pepsi brands via BBDO Worldwide. □

Clutter

(Continued from Page 3)

system that can provide us with this on an ongoing basis, because I think we would find that everybody is changing as their needs require," she said.

"It's apparent that the networks are not heeding our concerns," said Richard Kostyra, exec VP-U.S. director of media services at J. Walter Thompson USA, New York, "and we intend to make an exerted effort to control the amount of program time."

He said the Four A's and ANA plan to release another study of network clutter, based on data from July, and a study of cable and syndication commercial clutter at an Advertising Research Foundation meeting in December.

NBC's increases make it the most cluttered of the Big 3 in prime time, the monitoring found. The network did cut commercial time in late night, early morning and sports.

ABC went down everywhere but sports, which increased, and early morning, which stayed the same.

CBS increased commercial time in prime time, daytime, early morning and sports, but reduced it in late night and remained the same in news.

Fox Broadcasting Co. decreased its prime-time commercial time by 15 seconds per hour and its Saturday morning time by 25 seconds. Fox added 7 commercial seconds per late-night hour. □

NOTE

ONLY THE FOLLOWING PAGES OF THIS

PUBLICATION HAVE BEEN FILMED

Cov. 1, Pgs: 2, 4, S1, S4,

S8, S12, S16, S18-S28